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ABSTRACT

This paper considers three critical areas in language learning--motivation, communication and affect--and then presents a teaching methodology that is compatible with the pedagogical principles derived from the theoretical discussion. While presenting the structure of the "fantasy" methodology, attention is given to classroom applications to facilitate positive affect and communication in the classroom, both of which serve as motivation which furthers the ends of humanistic education and language learning. Sample lessons which outline fantasies for classroom use are appended to the text. (Author/AM)

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MOTIVATION, COMMUNICATION AND AFFECT: FACILITATING ENGLISH LANGUAGE GROWTH THROUGH THE USE OF FANTASY

INTRODUCTION

Motivation, communication and affect, in our perspective, form the GESTALT of language learning. Since the concept of gestalt provides a heuristic framework for viewing what we do in the language classroom, it is useful to explain the concept. Gestalt was originally conceptualized by the German born psychologist Wolfgang Köhler (1947) as the unitary, integrated whole,that is experienced in sensation, rather than a combination of separate parts. More succinctly,Brown (1975,3) stated that "Gestalt means a whole, a functional unit." The close interrelation between motivation, communication and affect forms a triad of inseparable elements which are actually a functioning whole in language learning.

MOTIVATION

Hancock (1972a, 225) explained that contemporary research findings indicate that " the attitudinal-motivational variable is probably the single most important factor in academic success." Later the same year, in a review of the attitudinal-motivational variable in foreign language learning, Hancock (1972b, 144) concluded that "attitudinal-motivational factors are highly important considerations in a student's successful mastery of a foreign language." Thus, it seems logical to conclude that

attitudinal-motivational variables are at least equally important, if not more important, in language learning as in other academic areas.

Gardner and Lambert(1972, 3) in a report of the studies they carried out at Mc Gill and University of Western Ontario, conceptualized two types of motivation for language learning--instrumental and integrative. The orientation to language learning is said to be instrumental "...if the purpose of language study reflects the more utilitarian value of linguistic achievement, such as getting ahead in one's occupation." In contrast is the integrative, in which the "...student wishes to learn more about the other cultural community because he is interested in it in an open-minded way..." Gardner (1968) reported that second language achievement is facilitated by an integrative motivation and in relation to his study, the motivational factor was much more important than the ability factor in predicting the students who would learn skills necessary to communicate in the target language community.

Besides the attitudes that parents pass on to their children in the home regarding the target language and the language community, the experience that the child has in school is critical in shaping the positive attitudes necessary for the subsequent acquisition of the language as an adult. As Taylor (1974, 33) explained in his review of research focusing on psychological variables in language acquisition in adults,"..it appears logical to assume that a favor-

able disposition toward the language and culture is conducive and perhaps necessary to successful language acquisition."

In this regard, the role of teachers becomes one of interest stimulator. Through the way they conduct their classes and the materials they use, teachers may foster positive attitudes toward the language and culture. It is useful for teachers to keep in mind the simple approach-avoidance model of behavior. Basically it tells us that students will approach or seek out things that are pleasurable and enjoyable and avoid things that are painful, harmful to them physically or damaging to their self-esteem. A useful corollary that should be considered is the distinction that Curran (1972) made between " defensive" and " receptive" learning situations. Stevick (1974, 379) succinctly and clearly explained Curran's distinction as follows:

> Briefly, in 'defensive' learning the student treats each question, assignment or test as if it were a dart that someone had thrown at him. His objective is to avoid being nicked--to avoid the pain that comes, in this type of learning, from making a mistake or not knowing the right answer.
>
> 'Receptive' learning is compared, using Curran's metaphor, to what happens when a seed is planted in good soil, free of weeds and stones.

We as teachers much always be mindful of the role we play in developing attitudes that motivate students to want to learn and approach the language positively. It is important that our behavior, the materials and methods which we employ in the class contribute to such positive develop-

ment. Students who enjoy what they are doing in school, experience feelings of success and view learning as pleasurable. If the student has a rewarding, enjoyable experience in the language class, it seems likely that the positive attitudes from the class will transfer to seeking out knowledge of the culture and speakers of the language. In other words, positive attitudes developed in the language class can help develop an integrative orientation to study of the language.

COMMUNICATION

The ability to communicate in the language is one of the most critical skills in language learning. For the learners, the ability to communicate is dependent upon fitting together the fragments of their knowledge into a whole message unit. In other words, communication in language learning is the formation of a functional gestalt, a whole. The student takes the bits and pieces of his experience, his knowledge of tense, structures, and vocabulary and puts these together to form a message. Thus the ability to communicate in the language requires the formation of a functional verbal gestalt for the language learner.

Communication, besides being one of the most critical language skills, is also one of the most neglected. As Valette (1973, 410) stated: " Most teachers, if asked whether they were teaching vocabulary, pronunciation, grammar or communication skills, would invariably answer that they were teaching

communication." However, when we look at what is actually tested and taught in the classroom and what the students do with their time in class, we find that many students spend most of their time engaging in the activities that Rivers (1973) termed "skill-getting" and never progressing to "skill-using." For example, consider how students spend their time in your classes. Do the students occupy themselves taking vocabulary, spelling or grammar quizzes; changing lists of irregular verbs from present to past tense; or translating words or idioms from French to English rather than using what knowledge of the language they have, no matter how minimal, to actually communicate to express themselves in the target language?

It seems clear that one of the basic problems we face in the classroom is stimulating free and spontaneous expression. Students are afraid to talk because of a defensive attitude; they fear that they will make a "mistake" or use and "incorrect" grammatical form. As teachers we have inhibited spontaneous expression because we have set ourselves up as the authority figures who taught, tested, and graded correct structure, tense, and pronunciation rather than testing, rewarding, accepting, and encouraging communicative expression in the second language.

Students have actually not been stimulated to create their own unique message in a personal way, but instead have been asked to fill-in-the-blanks, repeat or modify a prepared

dialogue, or substitute the name of another person, place, or thing into the blank in the textbook that someone else had written. However, creative communication and expression can occur in a personal way even in the most elementary class. Within their limited structure and vocabulary, students can be motivated to express themselves using the language repetoire that they have.Rather than waiting until they "know" all the dialogues in the text or all tense forms or all the grammar rules of the language or have a 500 word vocabulary or have studied for three years, let the students use the language to communicate . Don't just " practice communication," but actually facilitate the students' expression of their own ideas and the sharing of those ideas with a listener.

In other words, communication in the classroom should allow expression and interaction rather than simple oral practice of drills. Don't delude yourself or the students into thinking that they are communicating when they are only practicing grammar drills orally, pronunciation, or phrases in a dialogue. Genuine communication centers around the student rather than the grammar.

AFFECT

Since the term"affect"or"affective knowledge"is used in so many ways in educational literature, let us view it in two contexts that relate to our goals as language teachers-- first in the context of humanistic education and second in relation to linguisitic and cultural knowledge.

Affective learning in humanistic education is used to refer to the development of knowledge which allows students to "get in touch" with their inner emotions, not just the logical aspects of cognitive knowledge. Concurrent with cognitive knowledge, in order to develop a self-identity and mature, students need to explore and express their feelings, values, and attitudes. In other words , students need to develop capacities which allow them to be aware of themselves personally as human beings in the process of becoming humane.

The second context in which we can view affective knowledge is in relation to language skills. Students learning a second language need to develop the linguistic and cultural knowledge necessary to communicate emotive aspects in the language as well as the factive aspects that are usually taught in most mass produced textbooks. Normal language use, as representation of our experience, does not only occur in the factive, i.e. cognitive domain of the individual but also in the emotive,i.e. the affective domain.

In summary, in relation to language instruction, affect can be considered in terms of a two-fold objective: (1) in common with all phases of schooling, to provide opportunities for students to develop an awareness of their self-identity, feelings, attitudes and values and (2) in the language class, in particular, to facilitate the learning of linguistic and cultural knowledge which allows students to express the affective dimension of their existence.

CONFLUENT EDUCATION, UNITING THE COGNITIVE AND AFFECTIVE

We can not break down the student into his component parts to account theoretically for what goes on; nor is it workable to fragment learning into intellectual, cognitive activities and emotional, affective activities. It is time to unite and rejoin the education of our students so that we view the person as a whole.

The holistic view in contemporary education is referred to as confluent education. "Confluent education," as Brown (1975, 101) stated, "is essentially the synthesis of the affective domain (feelings, emotions, attitudes, and values) and the cognitive domain (the intellect and the activity of the mind in knowing)." It is not a situation where we neglect one or the other but one in which the two are put together through conscious teaching acts. It is an attempt, according to Brown (1975, 101)"...to make the educational process and its product, the student, more human." Clearly, as we approach the language classroom confluent education is a worthwhile and possible goal.

Teachers have a critical function in relation to establishing a classroom environment in which cognitive and affective development can occur together. This kind of teaching must take palce in a low-risk, accepting atmosphere. Teachers need to be aware of how they relate to students in class, what behaviors they reinforce or encourage, and what sort of messages they communicate to the students. As a

teacher, do you communicate a message of trust and acceptance to your students or a message of distrust and exclusion? Do the students feel free to express their own feelings, values, and attitudes as they learn, about what they learn, and about themselves, in a sense, is the atmosphere conducive to being human?

Clearly, what is needed in the second language classroom is a teaching methodology which motivates the students and provides a framework for spontaneous expression and communication. The methodology should also allow for the development of positive affect and group trust so that the teacher and student can work together in a receptive environment. The remainder of this paper will focus on a teaching methodology which facilitates the goals and objectives outlined in the preceding theoretical pedagogical discussion.

THE FANTASY JOURNEY

DEFINITION AND RATIONALE

The method is called the "Fantasy Journey" because it provides the framework for a directed flight of the imagination which generates the creation of surrealist environments. Within the unreal environment, the student has the opportunity to express his own ideas without the risk of condemnation or disapproval from classmates or teacher. In the world of the fantasy situation, everything the student says is socially acceptable. There are no boundaries of

conventional reality. Thus the dynamic boundary of the fantasy removes the risk of expression.

The fantasy is a freeing experience. While engaged in the activity, the student's inner experiences, feelings, and thoughts are expressed as if they were events in the outer world. The students reveal as much as they want to reveal through the fantasy and as they develop trust in the class they want to reveal more to each other. The fantasy, in essence, moves the student from linguistic conceptualization to communcation. The exercises or different fantasy journeys cause the students to penetrate, perceive, structure, create or recreate the reality that they know or will come to know. Thus, the students are free to express their own unique messages through the stimulus of the fantasy.

By requiring all students to identify with an object or personage, they are all placed in the similar situation of creating their own imaginary world. They cannot be judged in that world, and therefore are more spontaneous in their speech. There is no room for them to rehearse their statements since they are using the language to create the fantasy world as they go along. Since all the students project themselves through a similar situation, the dynamic of the group is established.

We have employed two basic types of fantasy journeys that by their very nature put the students into an imaginary world which they themselves shape and define. The two types

object identification and situation identification. Object identification requires the students to "be" an object and to experience the world as if they were that object. The situation identification fantasy is one in which the students place themselves in an unreal or imaginary situation such as " A Visit to a Wise Man, " or a trip to a "Costume Shop." These two basic types are utilized to allow each student to verbalize a fantasy individually with other students serving as listeners and prompters. Or students may work on a whole-class or small-group fantasy such as, "A Box of Crayons " in which all students imagine that they are crayons from the same box and that they are all drawing a picture. Depending upon the age and interest of the students, they can project themselves into any object or identify with almost any situation.

FORMAT

A fantasy exercise in the class employs the following format:

I. Grammatical-structural or cognitive objective to be achieved by the exercise is clearly stated before the lesson begins. Thus, the student knows specifically what practical skill will be reinforced or acquired.

II. Lexicon of the fantasy i.e. new vocabulary is written on the board and explained. The integration of new vocabulary into the student's fantasy allows for use in a personally meaningful context and thus affords greater retention.

III. Limits, dynamic boundaries and prompt categories, are provided for each exercise. These broad concepts which direct and focus the fantasy serve as guidelines to exploration in not only the objective, physical world but also the affective world.

IV. Instructions for the particular fantasy are clearly given as the teacher provides the first sentence of a possible fantasy response or the teacher may express the teacher's own fantasy. The teacher's verbalization can set the mood as well as clarify the use of vocabulary and structure.

In order to more clearly understand the format, presentation of one lesson in its entirety will be helpful. The format for " I am a Tape Recorder" would be as follows:

I. Structural Objective: present tenses
Cognitive Objective: vocabulary development

II. Lexicon: Play, record, rewind, cord, outlet, cassette, reel to reel, volume, button,etc.

III. Limits: Setting (Where you are.), Identity(size, shape, color, physical characteristics) Feelings (emotions) and Function (use or purpose).

IV. Instructions: Imagine that you are a tape recorder. Use only the present tense as you tell us your fantasy. The time is now,not in the past or the future. Be sure to tell us where you are, describe yourself, what you do, how you feel about the experience,everything about the experience. Begin by saying,"I am a tape recorder." Try to use the new vocabulary.

The one portion of the transcript which follows is from a class of students after a one-quarter intensive course. The students began with no English prior to entry to the class. The written transcript which follows is primarily of the first speaker in the class. This tape was made during the first attempt to use fantasy with this class. While reinforcing the use of the present tense, the primary cognitive objective

was vocabulary development since the students were beginning to buy and use tape recorders and use tape recorders in the language laboratory,and they didn't have the necessary English vocabulary to do this. The transcript of a student response appears below.

I AM A TAPE RECORDER

Student $_1$: " I am a tape recorder. I have a cassette in my body." (laugh)

Student $_2$: " Is it true?"

Student $_1$: " My name is Panasonic. I have one button say volume, another button monitor, tone;one button say stop and play and rewind and F F. I don't know. And a button for record."

Teacher: "What is your source of power?"

Student $_1$: " My source of power is electric outlet."

Student $_3$: " Electricity.

Student $_1$: " Electricity, right.

Teacher: " Do you have a microphone?"

Student $_1$: " One microphone."

Teacher: " Are you a good tape recorder?"

Student $_1$: " Yes, my mark is Panasonic; it is a good mark. I am solid state."

Student $_4$: " Do you have a blank cassette?"

Student $_1$: " Now I have a blank cassette but now it is recording."

Student $_5$: " Do you work with battery or electricity?"

Student $_1$: " I work with battery and electricity."

Teacher: " At the same time?"

Student $_1$: " At different time."

Teacher : " When do you work with battery?

Student $_1$: " When I'm not plugged into electric outlet.

Teacher: " Any other questions?

Student $_4$: " How much?

Student $_1$: " How much, what?"

Student $_4$: " How much do you cost?"

Student $_1$: " I am tape recorder; I don't know. (pause) I cost sixty dollars."

Student $_6$: " What you recording, now?"

Student $_1$: " The conversations with my friends."

Teacher: " Are you recording yourself talk?

Student $_1$: " Yes, I record myself talk?

Student $_7$: " Do you have outlet cord?"

Student $_1$: " (laugh) Yes. (laugh) I have outlet cord."

Student $_6$: " Where are you from?"

Student $_1$: " I'm from United States, Panasonic."

Student $_8$: " How old are you?

Student $_1$: " I don't know. I am twenty years."

Student $_4$: " What are you made of?"

Teacher : " What is your question?"

Student $_4$: " What are you made of?"

Student $_1$: (pause)

Teacher : " What are you made of, what material? Are you made of wood? Are you made of plastic, metal?

Student $_1$: " Oh, I'm made of plastic.

Student $_4$: " Only plastic?

Student $_1$: " I think plastic and metal."

Student $_8$: " Hey, tape recorder. Are you happy?

Student $_1$: " Yes, I am happy."

Student $_5$: " Do ycu have a girl-friend tape recorder?"

Student $_1$: " Yes, I have a girl-friend tape recorder."

Student $_5$: " Where does she live?

Student $_1$: " She live on Washington Street." *

(Class laughter)

Student $_6$: " Do you push her play button?"

(Class laughter)

Teacher: " Next tape recorder."

As the transcript of this student's fantasy and the questions demonstrate, it is possible to utilize simple object identification fantasies with student who have a very limited knowledge of English. In the exercise outlined above, only the verbs "have" and "be" are necessary along with the new vocabulary items. Students at other levels will be motivated and stimulated by other more difficult fantasies.

The Appendix contains an outline of other individual and group fantasies divided into four levels. Since much of the textual material that teachers normally use is sequenced according to tense or grammatical object, for the sake of convenience,we have listed the fantasy situations appropriate for the structural representation of present, past, conditional statements, and future. It is equally possible to arrange a series of fantasies around a situational or notional syllabus.

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* Washington Street is the "red light" district in Boston.

GUIDELINES FOR CLASSROOM USE

Oral Prompt Questions for Limits: To facilitate exploration within the limits of the new fantasy world, the teacher and other students may ask prompt questions about the limit concepts. The use of prompt questions guides the students to explore the fantasy in both affective and cognitive domains. As you will note in the sample fantasy lesson outlines in the Appendix, each set of limits include concepts to aid in the exploration of both cognitive and affective areas. Examine the use of the four basic limits--(1) identity, (2) function, (3) setting, and (4) feelings--as they might be turned into prompt questions. The first sort of question concerns the substance or identity of a given object. The student or teacher may ask:" What is it made of?" "What color are you?""What are you made of ?" "What is the texture?" "How old are you?" " How tall are you?" etc. The second area of question relates to use or purpose. You might ask: " What do you do all day as a rosebush?" "Do you do anything besides make the garden beautiful?" "What are you doing now?" etc. The third area relates to setting, i.e. location in space and time. Appropriate prompt questions might be: "What do you see around You?" "Where are you?" "What is under you?" etc. The fourth area is feelings, emotional responses. Useful prompt questions in this area include: " Do you like X ?" "How does X make you feel ?" " Do you feel angry, sad, happy etc?" " Are all tape recorders as happy as you are?" "How do you feel in the winter?" etc.

Other limits can be used with appropriate fantasies but these four are the most basic and provide a useful beginning tool for the teacher.

Oral Prompt Questions for Tense and Affect: The skillful use of oral prompt questions can assist the student in producing the appropriate tense for the situation or in moving from one tense to another while at the same time developing personal affective responses. For example, in the first fantasy set, Level A, the teacher can move from the present progressive to the simple present and to the present perfect, if desired. If the fantasy situation demands the use of the first person and present progressive tense, sample responses might be: " I am a rosebush. I am in the back yard. I have lots of flowers." However, the student may respond with: "There is a lady who takes care of me. Every few days she gives me water to drink." If the teacher wishes to develop the use of the present progressive, it is necessary to remind the student that the fantasy should be verbalized as if it were happening now at this moment. The corrected response would then be:"The lady is taking care of me. She is giving me water to drink." The development in the affective domain is facilitated by experiencing the fantasy as

much as possible in the here an now. Questions such as, "How do you feel about her?" or "How are you drinking the water?" while reinforcing the present tense also aid in affective experiencing and expression.

After the verbalization of the fantasy, it is possible to ask questions which reinforce tense or structure. "What happens to Maria every day when she is a rosebush?" or "Who usually takes care of Jose when he is a rosebush?" exemplify the type of question which can reinforce tense as well as check for comprehension. This type of movement from the immediate experience in the present progressive to the habitual experience in the simple present is not new to the second language teacher. However, if the teacher wants to elicit the present perfect, prompting questions could also be employed, such as: " How long have you been in the garden?" or "Has she been clipping your flowers as long as you can remember?"

The second set, Level B, can be used to move from the simple past to the past perfect, and if the teacher desires to the past progressive. For example, the Costume Shop fantasy asks the students to imagine that they are visiting a costume shop where they are to choose a costume to try on. They retell the experience of selection,dressing up, and subsequent disrobing in the past tense as though it had already happened. For example, the student might say: "I went into the shop and looked around. I saw a bright green

costume I wanted to try on...." The teacher can once again facilitate in the verbalization of emotive perceptions by asking appropriate questions: " How did you feel with the costume on?" or " How did you feel when you looked at yourself in the mirror?" To elicit the use of the past perfect, questions such as: " What had you done before you chose your costume?" or "After you had taken off your costume, what did you do?" should be asked. If the teacher desires to elicit the past progressive, prompt questions could be employed, such as: "Did you feel good while you were putting on the costume?" or "Did you notice the color of the buttons as you were looking in the mirror?"

The third set of exercises focuses on the use of the conditional and is included in Level C. One such fantasy asks the students to imagine that they are at a picnic with their family. Each member of the family then turns into an animal. In this fantasy, the student might say: " If I were at a picnic with my family and we all turned into animals, I would be a giraffe; my sister would be a worm; my brother would be a dog, etc." The teacher facilitates by asking questions such as: "Where would you be if you saw your mother as a bird in a tree?" or " How would you feel if your brother, a dog, bit you?" The use of rejected conditions is elicited in much the same way as the perfective aspect of the past tense. The teacher might state: " You are not a giraffe. That is not really possible; but if you

had been born a giraffe, what would you have eaten?" Real conditions would be elicited in much the same way as the present tense. The teacher might say: "You are a giraffe. It is probable; therefore, if you are a giraffe, what do you like to eat?"

The last of the sequenced exercises, Level D, involves the future, not because the structure is more complex, but because the fantasies all involve possible situations in the future. The risk quotient, therefore, is greatest and demands that it be attempted only after trust has been established in the classroom. Almost all the future fantasies involves some form of values clarification as a means for developing statements about the future. For example, in the Last Journey, the students are told that they are about to take a trip to a new land from which there is not return. Because the ship they will board is small, each of them must take only one suitcase. They must then choose which items they will take with them. In order to develop different ways of expressing future, questions which elicit different expressions of future time will point up apt usage for the students. The teacher might employ questions using the present progressive form and adverbs of future time such as: " Are you leaving next week? or " Are you leaving now or later." The teacher might also employ questions with the modal " will" for expressing near future as well as affective responses;for example, the teacher may ask: " When you arrive, will you feel tired?" The teacher

may also easily direct the student's focus away from the modal " will" to questions with " going to" such as: " When you arrive, are you going to feel tired?" Thus the prompt questions can be employed to stimulate affective responses as well as different temporal forms within the context of the fantasy.

Correction: Correction of the tense and structure may be made if the interruption does not interfer with the student's spontaneity. Similarly, correction of pronunciation should only occur if the pronunciation hinders comprehension by the other students. As Disick (1972, 418) stated:

> In oral work it is particularly important not to interrupt the student while he is talking in order to correct an error, since this disrupts the flow of his thoughts and increases the frustration he feels in trying to communicate in the foreign language. At times, it is advisable, especially with slow or sensitive students, to allow speaking errors to go uncorrected.

Follow-up Applications: Once the fantasy has been orally expressed, there are a number of follow-up exercises which may be employed to satisfy different objectives. First, classification and concept formation is an important and useful follow-up activity for students of all ages. While the fantasy is being conducted the teacher should write down the various words used by the students in the class; this list can then be transferred to the board. The major words from the fantasies can them be placed in categories, either under the "limit" concepts or new concepts offered by the class. The grouping and classification of words helps students explore the possible range of meanings of different words. A second

useful follow-up activity involves making a tape recording of the students as they speak. This sample of free, spontaneous speech can then be used for individualized work with pronunciation or difficult structures. A third activity involves concentration on aural comprehension and reported speech. After the fantasies have been verbalized, the teacher can ask various students to summarize or paraphrase another student's fantasy by asking the student to describe another student, tell where another student was located, or how another student felt in a certain situation in the fantasy. Such questions as, "What did he say?" "How did he say he felt?" or "Where did she say she lived ?", develop reported speech as well as aural comprehension. The teacher can also use the fantasy as a stimulus for writing and composition skills, the development of simile and metaphor and other creative language functions. These advanced written activities are outlined in a forthcoming paper by the authors in On TESOL '76. The applications and follow-up exercises that can be derived from one fantasy obviously are many; what is important is that students are working with language that they personally created and not something someone else wrote. Consequently, the students are involved in the lesson from beginning to end.

CONCLUSION

A good barometer of what is happening in your classroom is how bored you as a teacher are. As Disick (1972,420) stated:

> If a teacher is enthusiastic about his subject, if he looks happy to be in the classroom, if he obviously enjoys his students and takes pleasure in talking to them in the foreign language, then many of the behaviors the teacher models will carry over to at least some of his students.

The fantasies outlined are exciting and promise to motive you and your students. The Fantasy Journey is a methodology that the teacher can enjoy using and find rewarding as well as one that allows each student to become personally involved in language learning.

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APPENDIX

Sample Fantasies

Level A

I. I AM A ROSEBUSH

1. Structure: first person, present tense
2. Lexicon: thorn, bush, roots, dew, mist, stem, petal,etc.
3. Limits: identity, setting, effects of the seasons, parts, and feelings
4. Instructions: Imagine that you are a reosebush and express what the experience is. The limits are a guide to content. Begin by saying, "I am a rosebush."

II. DARK ROOM

1. Structure: first and third person, present tense
2. Lexicon: door knob, window sill, latch, carpet, bare floor, hiss, scratching, etc.
3. Limits: identity, setting, effects of sound, feelings
4. Instructions: Imagine that you are in a dark room. There is no light. Describe the room with all your senses except sight. After a few minutes, you hear a sound which you will describe. Soon after that,light begins to enter the room. Then say what you see and what was making the noise. Begin by saying, " I am in a dark room."

III. CRASH LANDING

1. Structure: first and third person, present tense
2. Lexicon: rocket ship, terrain, gravity, oxygen tank, space suit, etc.
3. Limits: identity, movement, setting, feelings, sensations
4. Instructions: Imagine that you have just crash landed on a new planet. Explore the planet and describe it with all your senses. Soon you see a native of the planet. Say what you see and how you relate. Begin by saying, " I am on a new planet."

IV. BOX OF CRAYONS (group fantasy)

1. Structure: all persons, present tense
2. Lexicon: colors, paper, draw, graffitti, light, bright, dark, shapes, etc.(If vocabulary is taught by showing box of crayons and other objects, make sure to use a random assortment of sizes and shapes, old and new, big and small.
3. Limits: identity, feelings, objects drawn or visual images, and emotive associations with colors.
4. Instructions: Imagine that each member of the class is a crayon and that you are all drawing one large picture. Describe yourself and tell what part of the picture you are drawing. Begin by saying, "I am a crayon."

V. SALAD BOWL (group fantasy)
1. Structure: all persons,present tense and/or prepositions of spacial location
2. Lexicon: prepositions, names of vegatables, salt, peper, herbs, vingegar, oil, salad dressings, bowl, plate, etc.
3. Limits: identity, spacial relations, feelings, sensations
4. Instructions: Imagine that each member of the class is part of a salad. Say what you are, where you are, what you taste like. Each member should also explain his location in relation to the others in the bowl. Begin by saying, " I am in a salad and I am _____."

Level B

I. THE COSTUME SHOP
1. Structure: first person, past tense
2. Lexicon: sleeve,collar, shoes, slippers, lace, hat, etc.
3. Limits: identity, feelings, movement, function, parts of body
4. Instructions: Imagine that you were in a costume shop looking for a costume to wear. Describe the costume before you put it on, and then how it felt and looked after you put it on. Then say what your experience was after you took it off. Begin by saying, " I was in a costume shop."

II. UNDERWATER EXPLORATION
1. Structure: first and third person, past tense
2. Lexicon: fern, coral, respirator, oxygen tank, seaweed, shark etc.
3. Limits: identity, movement, feelings, and sensations
4. Instructions: Imagine that you were skin-diving or deep sea diving. Describe what you saw and heard. After a while,something caught your attention. What was it? How did you relate to it? Begin by saying, " I was skin-diving."

III. WISE MAN
1. Structure: first person and third person singular, past tense
2. Lexicon: trail, campfire, path, steep, climate, slippery, beard, climb, etc.
3. Limits: identity, movement, weather, feelings, facial expressions and gestures
4. Instructions: Imagine that there is a wise man who lived at the top of a mountain and that you made a journey to ask him a question which you have always wanted answered. Describe your trip up the mountain, and then describe the wise man. Describe your descent and the feelings after your question was answered. There is no need to tell us the question. Begin by saying, " I went to visit a wise man."

Level B (Continued)

IV. TOMBSTONES AFTER A PARTY IN THE GRAVE YARD(group fantasy)
1. Structure: all persons, past tense, active and passive voice
2. Lexicon: grave, corps, tombstone, inscription, dance, ate, drank,talk , etc.
3. Limits: identity, setting, time, feelings, and movement
4. Instructions: Imagine that you are all the tombstones in a grave yard the morning after a party. Tell what has been inscribed on you and what you look like. Tell what you did at the party. All members of the class are tombstones at the same grave yard. Begin by saying,"I was at a party in the grave yard and I turned into a tombstone."

Level C

I. FAMILY REUNION OF ANIMALS
1. Structure: all persons, conditional
2. Lexicon: picnic, basket, ants, names of relatives, names of animals, tablecloth, etc.
3. Limits: animals, identity, feelings, relatives, setting, and function
4. Instructions: Imagine that you were at a picnic with your family and each one of you turned into a different animal. Describe each member and how you relate to them at the picnic. Begin by saying, " If I were at a picnic with my family and each one of us turned into a different animal, I would be·····."

II. MOTORCYCLE
1. Structure: first person, conditional
2. Lexicon: garage, horsepower, chain, leather, helmet,etc
3. Limits: setting, sounds, function identity, relationship to rider, feelings
4. Instructions:Imagine that you are a motorcycle. Describe what your life would be like and what your relationship would be to your rider. Begin by saying, " If I were a motorcycle, I would....."

III. THE GARDEN OF EDEN
1. Structure: first person, conditional
2. Lexicon: tree of life, serpent, dust, rib, seduce, etc.
3. Limits: setting, identity, relationship to companion, and feelings
4. Instructions: Imagine that you are in the Garden of Eden. State your identity as either Adam, Eve, or the serpent. Describe yourself and your relationship to those around you. Begin by saying, " If I were in the Garden of Eden, I would be....."

Level C (continued)

IV. OBJECTS IN THE ROOM (group fantasy)
1. Structure: all persons, conditional
2. Lexicon: light bulb, chair, desk, window, table, blackboard, prepositions
3. Limits: identity, function, setting, spacial relationship and feelings
4. Instructions: You are sitting in class one day and when the bell rings, each member of the class turns into an object in the room. You are no longer a student, but some object in the class. Describe yourself, tell where you would be located and how you would be relating to the students. Begin by saying, If I were in class and we all became objects in the room, I would be....."

Level D

I. THE LAST JOURNEY
1. Structure: first person, future action using "will","going to"
2. Lexicon: suitcase, board(as verb), overseas, interplanetary,space ship, alien, emigrate, immigrate, etc.
3. Limits: setting, movement, identity, function, destination
4. Instructions: Imagine that you are going to take a trip to a new land from which there is no return. You can only take one suitcase with you and must choose what items to put in it. Identify with each item you consider and tell what you will provide. Begin by saying,"I will go to a new land."

II. WHEN I GROW UP
1. Structure: first person, future action using " going to" "about to" and "will" and adverbs of future time
2. Lexicon: maturity, ideals, vocations, marital status, occupation, etc,
3. Limits: identity, feelings, function, time
4. Instructions: Imagine that you are ten years old and that you have been granted the wish of becoming whatever you want to be, if you are able to tell your dream at that moment. Begin by saying, " When I grow up, I will...."

III. YOUR LAST YEAR

1. Structure: first person, third person, singular and plural, future using "will" and adverb of probability, possibility, or certainty
2. Lexicon: death, party, pray, afterlife, eternity, "eat,drink,and be merry",etc.
3. Limits: identity, passage of time, function, feelings, and probability
4. Instructions: Imagine that you have only one more year to live on this earth, What will you do with it ? Begin by saying, " I will soon die. In my last year I will....."

IV. NEW CITY (group fantasy)

1. Structure: all persons, future using" will" and/or present tense form with adverb of future time
2. Lexicon: climate, housing, hotel, landscape, sky-scrapper, shurbs, lawn, trees etc.
3. Limits: identity, function, setting, feelings, relationships and interactions
4. Instructions: Imagine that everyone in the class is part of a new city that the class is going to create. Tell what you will be, what you are going to do, and describe yourself in relation to the other parts of the new city. Also tell what you will provide and why you should be in the city. Since the city is small there is not room for everything. Begin by saying, "I am going to be part of a new city. I will be....."